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WALASSE TING

PAINTINGS

March 12—April 6, 1957

galerie chalette

1100 madison ave., new york

It has been said that the art of China swings between two poles, that of peace in the universal communion and of heroism in the convulsions of the brush. But one must not look there for humility before Nature or involvement in a romanticism without control, the passionate objectivity or blind individualism which western thought has been shaping for centuries without ever finding the synthesis. It would rather seem that the Chinese painter seeks above all a lookout-post from where sometimes he can observe and seize the mountain tops, the mountain streams, the tumultous sites of the world; and at other times the mist and the lost horizons annimated and transformed by the same one force of life.

Thus when Ting wishes that he could paint with a fish whose convulsive movements would leave on the canvas traces of nature entirely raw, he seeks in painting the message to express quite different things than the inner emotions of the individual, and he rejoins those learned painters who painted with their beards and their feet.

We know the influence of Chinese philosophy on western painting, especially American painting. What is being presented to us here is the reverse and much more impenetrable problem: "How can one remain Chinese after the shock of western thought?" The painting of Walasse Ting is one aspect of the new struggle which has begun.

Julien Alvard

Mr. Ting has wandered far from the elegance of Sung classicism and returned to the rugged spirit of Han in his abstract canvases. The ancient roots of this young Chinese artist have given strength to his boldness, and depth to his scale. The large black-and-whites are stark elements themselves, the hints of human faces notwithstanding. They remind me of legendary dragons appearing and vanishing in storms. Storms they must be, in feeling as well as in form. These paintings of extraordinary vigor embody the rare quality of ever-changing. In breaking through the frontiers between the art of the East and the West, Ting certainly is a significant force.

Wango Weng

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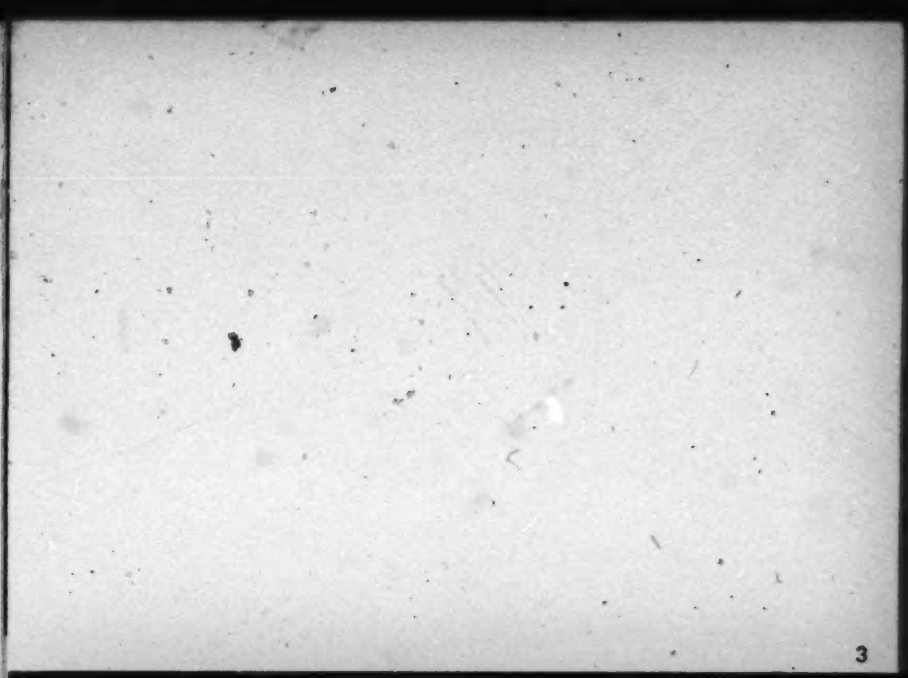

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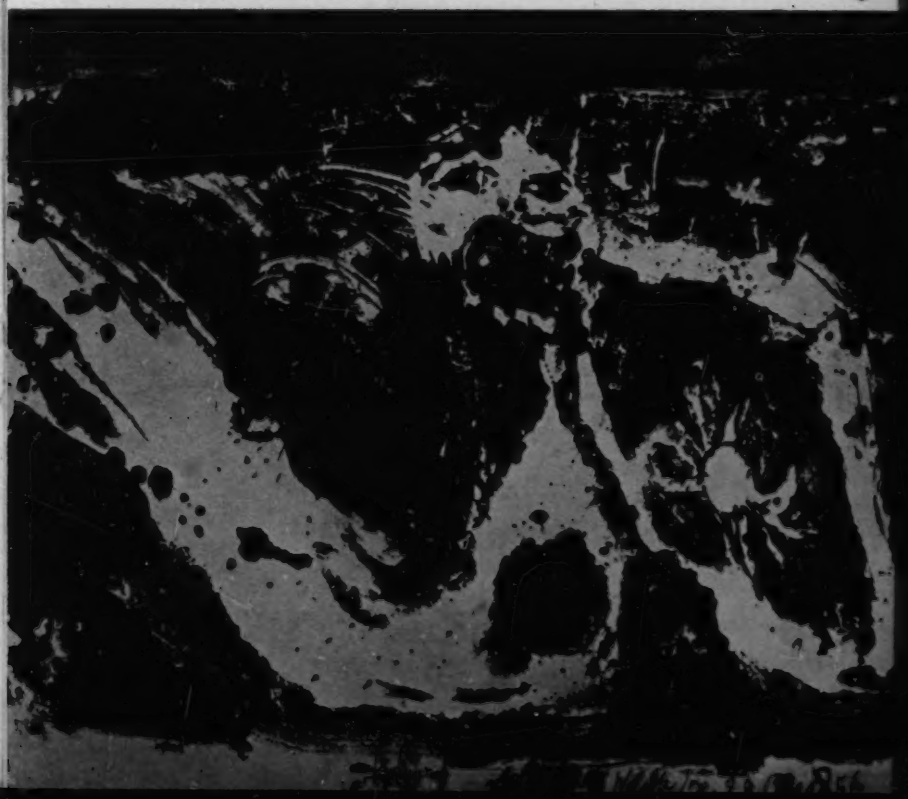

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8

Biography

Walasse Ting was born in Shanghai in 1929. He began to paint at an early age. In 1949 when Ting came to Hongkong two of the best known local collectors of contemporary art, Mr. Geoffrey Hadley and Mr. John Keswick, recognized his talent immediately and began to collect his work.

In 1953 after a brief visit to Japan Ting came to Paris. After having assimilated the first encounter with western thinking and western ways Ting — who up to that time had worked only in the classic Chinese medium of "waterink" — began to paint in oil for the first time. He has been working in both media since and has added graphics and sculpture to his endeavours.

In 1954 Ting had his first one-man-show in Paris. This was followed by a one-man-exhibition in Brussels in 1956. As a result of this exhibition Ting was awarded the "First Prize" of the "Belgian Art Critics".

Tings paintings can be found in important private and public collections of contemporary art in France, Belgium, England, the Far East and South America.

Catalogue

1—White Dragon
Oil on canvas 73½ x 46"
reproduced on cover

2—Devil crossing the black sea
India ink on paper, 96 x 94½"

3—Man who found a crab
India ink on paper 32 x 37"

4—Man, dragon and crab
India ink on paper, 40½ x 72½"

5—Chinese Child
Oil on canvas, 46¼ x 38¾"

6—Devil spitting fire
Oil on canvas, 49 x 78"

7—Child with baloon
Oil on canvas, 55 x 79"

8—Dragon in the Clouds
Oil on canvas 54½ x 60"

9—Child with ball
Oil on canvas, 44½ x 36"

10—White Serpents
Oil on canvas, 39 x 48"

11—White spider
Oil on canvas, 39 x 47¾"

12—White serpents
Oil on canvas, 39¼ x 46"

13—Chinese boy
Oil on canvas, 44½ x 36½"

14—White serpents
Oil on canvas, 39½ x 46"

15—Chinese boy
Oil on canvas, 50½ x 38"